333 N. Poinsettia Pl.
Los Angeles 36

COLUMBIA PICTURES CORPORATION
1438 NO. GOWER STREET
HOLLYWOOD 28, CALIFORNIA
HOLLYWOOD 3181

Dear Mr. Stauffacher:

Glad to see your Program shaping up so well. I feel the 100.00 Price they are asking for Blood of a Poet is too much - since yours is not a commercial venture. Besides Consolet Lewis. Do you have a 16 mm. Print? Weinberg is in the same bldg as Brandon. but has no connection with Brandon's Films. He might be able to get you a 16 mm. version of Le Cocteau film. It just occurs to me that you might contact Ted Nemeth - 729-7th Ave for the abstract films he made with Mary Butts his wife. They are both good friends of mine and will be only too glad to cooperate. Their films are rather interesting and superior technically to most films of this nature. I'll try and see Man Ray if I can - and let him know of your anxiety. - Best wishes -

Sincerely
Chris Jacobs

Lewis Jacobs
333 N. Poinsettia Pl
Los Angeles 36
~~COLUMBIA PICTURES CORPORATION~~
~~1438 NO. GOWER STREET~~
~~HOLLYWOOD 28, CALIFORNIA~~
~~HOLLYWOOD 3181~~

August 8. 46

Dear Mr. Sheffacher:

I'm afraid I can't be much help to you. The Schulberg film was made in connection with Mrs. But Schulberg died last year and I have no idea where the film is. For the Redac films you might contact Julian Levi (galleries) in N.Y. as President of the now defunct Film Society, he probably can tip you off to many experimental French films. The Metzner film is probably in England, although I heard recently Metzner is in Hollywood trying to get placed in some studio. If I can find out for certain, I'll contact him and have him write you direct. I know the Guggenheim Foundation has an, or the Eggeling film - for I saw one there several months ago. Richter is busy finishing a new color film, a rough cut of which I saw when I was in N.Y. recently. No doubt he will write you soon. You might write to Herman Weinberg, 1600 Broadway N.Y.C. and suggest that I asked you to contact him for further experimental films. At one time he ran most of these films in his theatre in Baltimore.

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HOllywood 3181

your project sounds fascinating, and if you go ahead with it, would you be kind enough to send me ~~a copy of~~ whatever catalog, or items you intend preparing for the show —

With best wishes —

Sincerely
Louis Jacobs

Eli Willis
333 N. Poinsettia Pl.
Los Angeles 36, Calif.

November 7th

Dear Frank:

Your telegram came this morning. I am awfully sorry to say that after projecting the Bovington film at the laboratory before processing, it was discovered that the print was in bad shape and that parts were missing. I would therefor consider it inadvisable to exhibit the film at your showing and have stopped any lab work being done on it.

However, I have talked to Lewis Jacobs and procured from him consent to exhibit his pschological-documentary-melodrama (please excuse the longwinded words) which he calls "Footnote to Fact". It is a little less than a reel, runs about 10 minutes (projection speed is 16 frames per second as it is silent), but packs so much in it that it seems much longer. To save time, I have gone ahead with the laboratory work on the gamble that you will find the film well worth showing on your program and will then cover the lab costs - about $35.

I have made arrangements with the lab to do a rush job on their work so that it will be possible to send the film to you by next Thursday.

Please accept my apologies again for the mix-up on the Bovington film. It was really unavoidable as their was no way of knowing the actual condition of the film until it was run off on a 35mm projector. Jacobs had assumed it was still in good shape and was terribly surprised to find it non-exhibitable. I feel sure however that this can be made up with the "Footnote to Fact" film. Incidentally it will be the first time as far as know that this film has been publicly shown so that you will have a scoop in this respect.

Since there was so much to tell, I have taken this means instead of a telegram. Unless I hear from you otherwise, I will air express the "Footnote to Fact" film to you as soon as the lab returns it. I feel sure you will want to exhibit it - (indeed, I feel quite positive in this respect as I have seen the film and consider it quite extraordinary) - however if not, simply return it.

Sincerely Eli

Tuesday Novemeber 12,46

Dear Frank Stauffacher:

Here is a program note for Footnote To Fact : Footnote to Fact [1933] is one part of a proposed 4 part film intended to document the depression of the thirties, which was to be called As I Walk. The other three parts were never completed: the depression~~:~~ They were called: Highway 66 [the scenario for this appeared in Experimental Cinema no4], Faces in the Street, Night Between the Rivers. Miscellaneous shots were taken for each of these parts but not enough to organize anykind of structural whole. Consequently Footnote To Fact must stand alone.

The film was to be post- synchronized, using sound in a stream of consciousness technique - including snatches of jazz, natural sounds, modern poetry and inner monologue.

Since I believe that the first principle and chief characteristic of the film medium is movement, movement plays the dominant role in the architecture of the film.

I hope this is sufficient for your program notes. Use as little or as much as you see fit. The film goes off air express tomorrow noon- Wednesday. You should recieve it Thursday. Best wishes, and please send me a copy of the program.

Sincerely

Lewis Jacobs

Eli Willis
333 N. Poinsettia Pl.
Los Angeles 36, Calif.

November 25, 1946

Dear Frank:

I hope that you received the Jacobs film in time and his letter giving the info on it. How did you like it? And if you presented it at your showings, how did the audience react (if at all)? It was - as you undoubtedly know - a bad duplicating job. The photographic quality in the original was lost by having to make a negative and then a positive from a positive print. The lab cried on my shoulder about it but they did they best they could. The expenses involved come in round figures to the $35 previously mentioned.

Do you plan another film series for the early part of '47? I'd like very much to hear about it if you do. And the best of luck on your book.

Sincerely,

Eli Willis.

P.S. Lew Jacobs is wondering when he can expect his film back as there have been some requests for it.

333 N. Poinsettia Pl. L. A. 36

June 1-47

Dear Jim R:

I hear your book *Art is Cinema* is out. Would it be possible to get a copy? (send me a bill for the cost). I am preparing a section for a new book to be published in England on the avant garde film makers all over the world. My section will deal with americans. most of it is done, but I'd like to see this your book before I send my chapter off - as there may be some Americans I've overlooked. I've dug up quite a list of American experimental filmmakers long forgotten by now. I don't know if their films are still available - but if they are - you're welcome to the list - if you want it. if you know of any groups or individuals in Frisco making experimental films, would you have them drop me a line immediately telling me about their activities + sending me bills of their work, for inclusion in my chapter. Especially Peterson, etc. Thanks. + Best wishes —

Lewis Jacobs

Tuesday

Dear Frank + Dick:

Many thanks for the B.o.B. I just received it this minute. It is a beautiful job! Congratulations!

Can't wait to read it!

Best to both of you —

Carl Jacobs

Eli Willis
333 No. Poinsettia Pl.
Los Angeles 36, Calif.
Wyoming - 5776

Feb. 9, 1947

Dear Frank:

It was good to hear from you and to learn that you and Dick Foster plan to drop down here. Give me a ring and perhaps we can get together for lunch.

The catalogue announcement looked very inviting. How about a review copy? As you know I'm on staff of Home Movies as well as writing for other amateur mags plus my bits for Theatre Arts.

About "Underground", not wanting to give my personal opinion, I spoke to Lewis Jacobs. He tells me that the film was taken out of his (and Bouchard's) hands by Bovington. He understands that Bovington made a lot of changes and is surprised that there is even a 16mm print available. He advises not booking it. (Since he worked on the film, I imagine he should know!)

I'll be looking forward to seeing you at which time we can discuss this more leisurely.

Sincerely,

Eli Willis.

January 31, 1947

Mr. Eli Willis
333 North Poinsettia Place
Los Angeles, 36, California

Dear Eli:

Dick Foster and I expect to be down in Los Angeles within a few weeks and we hope that we'll be able to see you to cover all the ground that we want to at that time. Incidentally, I'm sorry we were so long in sending Lewis Jacobs the money for FOOTNOTE TO FACT. There were a great many things needing attention that trailed in the wake of Art In Cinema.

The Catalogue is still on the fire, but it is expected out within a month for sure. I'm enclosing a circular.

The main reason for this writing is in connection with the film you had originally suggested to us: UNDERGROUND. I find that it is available on 16 mm. from an outfit in Fredonia, New York called Film Classics Exchange. It is the same one because Bovington is in it...at least I imagine it is the same one. I have tentatively booked it for our spring series and would like to know if either you or Lewis Jacobs could supply anything in the way of a program note for it.

Anyway, Dick and I will be seeing you very shortly. Let us hear from you so that we'll know if you'll be there, etc. We don't know exactly when we'll be down, but it will be within two weeks. How's Dr. Hodel?

Sincerely,

Frank Stauffacher

Feb 15, 1947

Dear Eli,

I'll send a review copy of the cinema book just as soon as it comes out.

Other events have altered our plans and Dick and I can't get away this weekend, altough Dick may be able to get down there this week sometime.

Alas - regarding UNDERGROUND -I went ahead and booked it before I had received your letter. But no matter. We don't have to run it, and the rental cost is not much. I don't want to go through that last minute rushing around trying to fill up a program. This time I want to get more stuff coming in each week than we can use, so there is a better selection. But you know how difficult it is to dig out this sort of thing. We just about exhausted the field last time, and we're trying to make this one all new. If you hear of anything along this line that mught interest us - I'd certainly be grateful to you for hearing about it,

I may be able to get down later. I hope so.

Sincerely

Frank Stauffacher

March 1, 1947

Dear Mr. Jacobs,

Just a note to thank both you and Eli for the interesting and enjoyable evening we spent at your house, and for the help you gave us. I will send back the stills just as soon as I have the cuts made. The catalogue is on the last stretch now and I'm glad.

I received a reply from Robert Florey regarding his THE LOVE OF ZERO - which I had assumed we could get(and had listed it on the announcement) ....He says that in 1928 he turned over all his negs and prints to a Mr. Simon Gould who was going to give him world-wide exploitation on them. (Gould was at that time manager of the 8th Street Cinema Playhouse). That was the last he heard of them. Did I understand either you or Arthur Rosenheimer to say that Theodore Huff had prints of them? Now that ZERO has been announced I am trying to trace down a print although it won't be too tragic if I can't. I've just forgotten what you said about them - if you did say anything about them. Anyway I have written to Mr. Huff.

Again thanks a lot.

Sincerely yours,

Frank Stauffacher

P.S. The Bovington film is the print from Fredonia. I am curious about it.

Dear Frank:

Thanks for the prgram of your new series. I doubt whether Huff or Rosenheimer could have prints of the Zero opus. Symon Gould is now out of the movie business and runs a rare book affair. He is in New York on forty fourth or fourty Fifth or forty Sixth street between Broadway and 6th ave. If you have a New York telephone book there you might look him up. Otherwise write to Herman Weinberg at 1600 Brdway. I doubt whether Gould would have any prints of anything . He probably sold what he had years ago. Herman could tell you more.

Eli tells me you asked him about renting the Gross film: Tree Trunk to Head Its available if you still can find a spot on your program for it.

We enjoyed having you and Dick here that evening and the next time you're in town give us a ring.

Best luck to your new series.

Sincerely

Lewis Jacobs